

# LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC

England & Wales · Charity number 1199196

## Details

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**Other names** LFCCM

**Status** Registered

**Legal form** CIO

**Registered** 2022-06-07

**Register** [View on the Charity Commission register](#)

## Contact

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**Website** <https://www.lfccm.com/>

## Activities

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**Objects:** FOR THE PUBLIC BENEFIT THE PROMOTION OF THE ARTS, IN PARTICULAR THE ART OF CONTEMPORARY CHURCH MUSIC, BY EDUCATING AND RAISING AWARENESS OF CONTEMPORARY CHURCH MUSIC, THROUGH MEANS OF A FESTIVAL, USUALLY ANNUALLY, OR DELIVERED ACROSS THE YEAR BY:3.1 ENCOURAGING AND ENTHUSING THE PUBLIC TO EXPERIENCE CONTEMPORARY SACRED MUSIC IN LIVE PERFORMANCE WHILST ENCOURAGING FUTURE GENERATIONS OF COMPOSERS, SINGERS AND MUSICIANS;3.2 PROVIDING A PLATFORM FOR COMPOSERS OF CONTEMPORARY SACRED MUSIC TO PRESENT AND DISCUSS THEIR WORK; AND 3.3 MAKING SUCH MUSIC ACCESSIBLE TO ALL.

**Activities:** The London Festival of Contemporary Church Music showcases contemporary sacred music in both service and concert through composition-, performance-, and outreach-based activities by delivering an annual festival or other associated events.

## Classification

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- **How:** Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

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- Throughout England And Wales

## Finances

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Period end	Income	Expenditure	Assets	Employees
2024-12-31	£16,098	£12,825	-	-
2023-12-31	£16,963	£14,385	-	-
2022-12-31	£11,110	£8,968	-	-

## Trustees

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Name	Role	Appointed
<b>Alastair James Roger Carey</b>	Chair	2022-06-07
GRAHAM ALEXANDER CHARLES ROSS		2022-06-07
JONATHAN MARK WIKELEY		2022-06-07
Katherine Frances Maria Dienes-Williams		2025-10-21
PHILIPPA CASSANDRA OUVRY-JOHNS		2022-09-21
Sarah Elizabeth Arwen MacDonald		2025-10-21

**LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC**

England & Wales - Charity number 1199196

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# Accounts

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# The London Festival of Contemporary Church Music

10 – 19 May 2024



## Report of Trustees Financial Review 2024

*Promoting, developing, and showcasing  
contemporary liturgical music in service and concert*

*The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its 22nd year, the LFCCM has grown to include nearly 50 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.*

## Contents

1	Trustees and Administrative Details.....	3
2	Letter from the Chair.....	4
3	Our Purpose, Aims, and Objectives.....	6
4	Festival Debrief Report: Our Activities in 2024.....	7
5	Historical Summary Report.....	16
6	Structure, Governance, and Management.....	18
7	Financial Review for 1 January – 31 December 2024.....	22

# Trustees and Administrative Details

<b>Registered charity name</b>	LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC
<b>Registered charity number</b>	1199196
<b>Registered address</b>	12 FESTUCA HOUSE 38 MIRABELLE GARDENS E20 1BR
<b>The Trustees</b>	Mr Alastair Carey ( <i>chair</i> ) Mrs Philippa Ouvry-Johns Rev Ronald Corp Mr Graham Ross Mr Jonathan Wikeley ( <i>Treasurer</i> )
<b>The Administrators for Festival 2024</b>	Mr Alastair Carey Ms Felicity Hayward
<b>Artistic Director</b>	Dr Christopher Batchelor

# Letter from the Chair

2024 was a transitional year for The London Festival of Contemporary Church Music. Following the decision in 2023 of the Festival's founder and Artistic Director, Dr Christopher Batchelor, to retire from his role no later than 2026, the Trustees began 2024 with a primary goal of determining an overall artistic leadership strategy for the years following Christopher's retirement. By the end of 2024, the Trustees had not only finalised the Festival's future artistic leadership strategy, but had advertised the position, reviewed applications, and short-listed three applicants for interview in the first quarter of 2025. As a result of this positive and tangible progress, I leave 2024 with strong sense of optimism in the Festival's future direction.

While the Trustees worked on issues relating to the Festival's future, the Administrators entered a potentially difficult period: the transitional stage between the end of one artistic vision and the beginning of another. Such transitions can be a dangerous time for any artistic organisation, where a gap in leadership leads to faltering momentum, a decline in activities and outcomes, and an overall regression in artistic outcomes. Additionally, the internal transition within the LFCCM was matched by similar leadership changes occurring at St Pancras Parish Church, the Festival's home since its inception in 2002 and by far its most significant supporting venue.

It was with a certain degree of trepidation, then, that the Administrators developed a programme for 2024's Festival. A reduction in support from St Pancras Parish Church had the potential to negatively affect the Festival's "Call for Scores" submission project, leading to one of the ticketed concerts being adapted to create more performance opportunities for the composers who contribute music to this open submission project. The other concert was aided greatly by both financial support and development assistance from The Stephen Dodgson Trust, who had previously partnered with the Festival in 2023 on a recital project incorporating the music of



*Alastair Carey*

Stephen Dodgson and were keen to collaborate again on a larger-scale project in 2024.

While leadership changes at St Pancras Parish Church did affect the church's ability to host certain events, I am delighted that St Pancras was still able to support a particularly unique event that has become a high point of the Festival programme: the "Cymbals and Dances" recital, with student dancers from London Contemporary Dance School presenting their self-choreographed works to blazing new organ music brilliantly played by Martyn Noble. And while St Pancras was unable to engage with 2024's Festival in the same manner as in previous years, it was edifying to see other venues with deep historical connections to the LFCCM step up to fill the gap. I am particularly grateful to Geoffrey Webber and the clergy, staff, and the Friends of the Music organisation at Hampstead Parish Church, who generously hosted one of ticketed events that, in prior years, would have taken place at St Pancras, and to Jonathan Wikeley and the clergy and staff at All Saints Church, Fulham, who generously hosted the annual choral compline service that this year focussed on new music by young composers.

Overall, 2024's Festival programme included two ticketed concerts, two free organ recitals, two liturgical services at St Pancras Parish Church, and 36 liturgical services at 26 other participating venues across London. In total, the Festival scheduled 187 live performances of 163 distinct works by 132 composers in 2024.

I am deeply grateful to all who contribute to the work of the Festival: the Trustees, the Administrators, and all our many partners – composers, performers, other venues and artistic groups, and of course our many supporters and funding partners, both private and public. Without your support and contributions, the Festival could not continue its work. On behalf of the Trustees, I thank you all.

Alastair Carey  
*Chair, Board of Trustees*

# Our Purpose, Aims, and Objectives

The London Festival of Contemporary Church Music was founded by Christopher Batchelor in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Today, the LFCCM's goals and activities fall into three broad categories:

*Composition-based activities*, including commissions, management of the “Call for Scores” open submission project, and encouraging performance of premieres at participating churches across London.

*Performance-based activities*, typically involving a mixture of ticketed concerts, free recitals, and liturgical services featuring contemporary music at a wide variety of participating churches across London.

*Outreach-based activities*, including workshops, educational projects, and seminars.

Our goal each year is to find a blended mix of these activities that, together, promote and encourage the development of new sacred music and the fostering of choral and organ composition and performance at all ages and levels of ability. Nearly all events promoted by the Festival are free of charge, so as to maximise the accessibility and benefit to the general public.

# Festival Debrief Report 2024

## *Our Activities in 2024*

The Administrators of the 2024 Festival have prepared a Debrief Report detailing the Festival's activities and outcomes for the year. The next pages of this Annual Report include excerpts from the 2024 Debrief Report, highlighting some of the activities that took place during the Festival's ten-day programme.

Following the Debrief Report is a Historical Summary Report that shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

A complete listing of the 42 events that comprised 2024's Festival programme are available at <https://www.lfcm.com/whatson/festivals/2024/>.

## *Summary of Activities and Outcomes*

- The 2024 Festival ran from 10 May 2024 to 19 May 2024
- 2024's Festival was the third full-scale programme since the global coronavirus pandemic
- The Festival programme included two ticketed concerts, one free organ recital at St Pancras Parish Church and one free student organ recital at the Royal Academy of Music, and 38 events at 27 other participating venues (almost exclusively churches) across London including 36 liturgical services
- Two ticketed concerts explored repertoire by British composers Stephen Dodgson and Ronald Corp and new music from composers around the world submitted to the Festival's "Call for Scores" open submission project
- Participation of churches in the Festival remains relatively subdued; slightly improved over 2023 but still down 30% compared to 2019's Festival, the last before the global coronavirus pandemic
- A generous donation towards the Festival's costs in 2024 was received from The Stephen Dodgson Trust
- The Festival's "Call for Scores" open submission project saw 57 performances of 51 works selected from a total of 162 submissions, including seven submissions from composers under the age of 21
- "Call for Scores" engagement with participating churches improved slightly over 2023, and is now just 5% lower than 2019's pre-pandemic high-water benchmark of 59 performances
- In total, the Festival promoted two concerts, two organ recitals, and 38 liturgical services across in London: a total of 42 events compared to 2023's 62 events and 2019's 80 events
- 2024's Festival scheduled 187 live performances of 163 distinct works by 132 composers, compared to 2023's 269 live performances of 228 distinct works by 153 composers, and 2019's 248 live performances of 216 distinct works by 152 composers. This reduction in live performance slots was primarily due to a decline in events hosted at participating churches, both across London generally and at St Pancras Parish Church specifically

## *Performance-based activities: Concerts and Recitals*

### **Ticketed events**

The Festival promoted two ticketed concerts in 2024's programme. "I Am Not Yet Born", featuring music by British composers Stephen Dodgson and Ronald Corp, was hosted at Hampstead Parish Church, while "The Hunt of the Unicorn", featuring themed selections from the Festival's "Call for Scores" submission project, was held at St George's Church Bloomsbury, with many of the composers in attendance.

#### *I Am Not Yet Born*

Following a successful initial collaboration in a lunchtime recital programme during 2023's Festival, The Stephen Dodgson Trust suggested a more elaborate performance for LFCCM 2024 that would have the scope to include more of the composer's sacred music. In particular, the Trust was keen to stage a live performance of Dodgson's substantial choral cantata *The Innocents*, commissioned and first performed in 1975 but unheard since. Examination of the hand-written score revealed that this is a substantial work, nearly 30 minutes long. Much of it is written for virtuosic soloists. For the purposes of the 2024 performance, the final section, which is both the most substantial and scored for full choir, was separated out, typeset into a modern edition, and formed the centrepiece of this programme of sacred music by this highly gifted British composer of the late 20<sup>th</sup> century.

Other material in the programme included representative pieces by three of Dodgson's key influences – Kenneth Leighton, Benjamin Britten, and Leoš Janáček – and, in the second half, selections from Ronald Corp's remarkable trance-like meditation sequence *Dhammapada*, a selection of Bhuddist scripture verses set to music for choir accompanied by pre-recorded bells and gongs.

Artistically the project was successful, with The Stephen Dodgson Trust expressing interest in collaborating on a commercial recording of the composer's sacred music in conjunction with the Festival. Commercially, however, this

performance continued the overall post-Covid trend of poor audience attendance, despite publicity support from Hampstead Parish Church.

The performance and overall project was made possible by generous financial support from The Stephen Dodgson Trust. Hampstead Parish Church generously made the performance space available free of charge, thanks to the support of the “Friends of the Music” organisation based at the church. Additional performance costs were funded by private donations.

### *The Hunt of the Unicorn*

The Administrators developed this project largely in response to a reduction in performance slots for “Call for Scores” submissions at St Pancras Parish Church. The project was similar conceptually to a ticketed concert performance by The Sarum Consort during 2017’s Festival, where selections sequenced to represent the journey from Christmas to Easter were accompanied by a visual dance component. The visual element seemed to resonant with audiences; the 2017 performance was both artistically successful and well attended by an enthusiastic audience.

Since LFCCM 2024 already included a strong dance collaboration in the “Cymbals and Dances” organ recital, this year the Administrators looked for a different visual component to accompany the music, settling on large-scale reproductions of the medieval “Unicorn” tapestries, thought to depict key moments from the life of Christ. Reproductions of the tapestries were placed throughout the venue for the audience to examine and consider before, during, and after the performance. Musical selections were themed around Christ’s advent, passion, and resurrection. In addition to 18 submissions from “Call for Scores”, the programme incorporated two pieces by Alastair Putt, a highly talented young composer and performer who tragically took his own life in late 2022.

While not as well attended as the 2017 programme on which it was loosely based, 2024’s performance nevertheless received a warm reception from its audience and achieved its logistical goal of covering the short-fall in “Call for Scores” performance and recording slots that would have normally been taken up by St Pancras Parish Church.

The performance and venue costs were funded by private donations.

## Free events

The Festival also promoted two non-ticketed organ recitals in 2024's programme:

- “Cymbals and Dances”: a journey into the world of music and movement that adds a fascinating new dimension to the traditional organ recital. Dance groups from London Contemporary Dance School were joined by organist Martyn Noble in this performance of new dance works accompanied by organ music submitted to the Festival's “Call for Scores” project. Funded by private donations.
- An organ recital of contemporary music presented by the students of the Junior Department of the Royal College of Music. The performance space, including the use of the College's superb organ, was made available at no charge by the Royal College of Music.

## *Performance-based activities: Liturgical Services*

### **At St Pancras Parish Church**

Prior to the founding of the LFCCM as a CIO, the Festival was administered as an artistic project of St Pancras Parish Church, with liturgical services performed at St Pancras during the Festival period managed and financed under the umbrella of the Festival. With changes in both pastoral and musical leadership taking place at St Pancras during 2024 and further changes anticipated in 2025, it was not entirely unexpected that St Pancras's direct contribution to, and participation in, the Festival would reduce in 2024. Indeed, the Administrators now expect 2023 to have been the last year of significant involvement in the Festival by St Pancras Parish Church, at least for the foreseeable future.

Liturgical events that normally would have taken place at St Pancras, such as the choral compline, were moved to other venues, and the performance slots for “Call for Scores” submissions that would usually take place at St Pancras were incorporated into other events, including one of the ticketed concerts.

## **At other Participating Churches**

29 participating churches took part in 2024's Festival, an increase of 7% from 2023 but still down nearly 30% compared to 2019's high-water benchmark before Covid. These 29 participating churches contributed 42 liturgical services to the Festival programme, a slight drop in event participation from 2023 despite the larger number of venues taking part and still down 19% compared to 2019. Hampstead Parish Church, Robinson College Cambridge, and St Martin of Tours Epsom made strong contributions in 2024 hosting three events each, with Hampstead Parish Church generously hosting one of the ticketed concerts.

Three churches returned to participating in the Festival after an extended period away:

- Chelsea Old Church (last participation was in 2017)
- St Clement Danes Church (last participation was in 2008)
- Holy Sepulchre, Holborn Viaduct (new participant in 2024)

Diversity of liturgical approach across participating venues remains reduced compared to pre-pandemic; 2019's Festival included participation from venues with liberal / evangelical services that included jazz and improvisation; participation in 2024 tended to be from venues focussed on the more traditional choir-accompanied-by-organ approach. Diversity in ensemble skill level remains diverse, with participating ensembles based at these various churches range from amateur parish choirs through to fully professional vocal ensembles, suggesting that there continues to be scope for a wide variety of interests and skill levels to participate in the Festival.

## *Composition-based activities: “Call for Scores”*

The Festival’s “Call for Scores” project is an open competition for music to be performed at the Festival. Starting in 2010, “Call for Scores” has now collected hundreds of submitted choral and organ works from around the world.

A total of 162 submissions were made in the second half of 2023 for 2024’s Festival, with 122 of these being Personal Submissions directly made by composers aged 21 and over, seven being Youth Submissions directly made by composers under the age of 21, and 33 being Commercial Submissions directly made by a commercial publisher. Only Personal Submissions are subject to a review process. Of the 122 personal submissions, 71 were approved for distribution to 2024’s participating churches. There were 57 performances of 51 works in 2024, slightly more than 2023 but broadly in-line with post-Covid figures overall. However, “Call for Scores” performances post-Covid still remain 5% lower than 2019’s pre-Covid Festival. The improvement in participation over 2023 was largely due to the inclusion of multiple items in one of the ticketed concerts, “The Hunt of the Unicorn”. Including performance slots for “Call for Scores” submissions in this event balanced the substantial decrease in performance slots available at St Pancras Parish Church in 2024.

Of the 51 performed selections, four were submitted by composers based in Italy, one from a composer based in Australia, and three from composers based in the United States. The remainder came from British composers, with the overwhelming majority of those from composers based in England.

## *Fundraising*

### **Charitable Fundraising**

2024's Festival received funds from the following funding partner:

- The Stephen Dodgson Trust: £1,700: funding towards one of the concerts that featured the music of British composer Stephen Dodgson ("I Am Not Yet Born"). Deliverables from the Festival to the Trust included typesetting of two Dodgson scores previously only available as handwritten manuscripts, and recordings of the live performance materials.

The Trustees have identified creating a fundraising pipeline, for more efficient targetting, development, application, and overall management of fundraising, as a key strategic objective.

### **Private Donors**

Private donations totalling £10,500 were directed primarily towards performance projects.

## *Online Engagement and Analysis*

### **Facebook**

The LFCCM's Facebook page has seen a pleasing increase in overall engagement since the end of 2023. It now has 990 followers, an increase of 12% over 2023.

## **X (formerly Twitter)**

The @lfccm X account now has 814 followers, a decrease of 5% since 2023. This marks the first measured decrease in engagement for the Festival on this platform.

Changes in X's leadership, management style, and overall approach to content management since 2022 – including some potentially concerning relaxation in the handling of hate speech and extremist content – have created some concern amongst the Administrators as to whether the platform remains an appropriate engagement venue for artists and charities in the long term. Both in response to these management changes and the reduction in engagement, the Administrators aim to diversify the social media platform strategy for LFCCM 2025. In particular, increasing engagement on Facebook may suggest the future strategy should more heavily target Meta's social media platforms: Facebook, Instagram, and Threads.

## **Direct Email**

The committee continues to progress merging all the Festival's disparate contact lists, with the direct email contact list now including more than 500 subscribers. Subscribers receive engagement before, during, and after each Festival, keeping them informed of the LFCCM's progress, reminding them of upcoming engagement opportunities – particularly around compositional opportunities, such as "Call for Scores" – and informing subscribers of how they can take part in, and donate to, the work of the Festival.

# Historical Summary Report

## *Measuring the Festival's Activities from 2002 to today*

This Historical Summary Report shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

The summary data shown here is based on information captured from every event in the Festival's history, all of which is available to view online:

- Past Festivals, including listings of events:  
<https://www.lfccc.com/whatson/festivals/>
- A complete history of all Composers who have taken part in the Festival:  
<https://www.lfccc.com/whatson/composers/>
- A complete history of all Performers who have taken part in the Festival:  
<https://www.lfccc.com/whatson/performers/>
- A complete history of all Works (or sections of works) performed at the Festival:  
<https://www.lfccc.com/whatson/works/>
- A complete history of all Venues and Participating Churches who have hosted events during the Festival: <https://www.lfccc.com/whatson/venues/>
- A complete inventory of the Festival's sound archives and recorded performances:  
<https://www.lfccc.com/media/recordings/>

	Events	Distinct Performed Works	Distinct Performed Composers	Commissions	Performed Call for Scores Submissions	Performers (Ensembles and soloists)	Live Performances of Works	Premiere Performances	Recorded Performances of Works	Total Published Tracks	Participating Venues
<b>LFCCM 2024</b>	42	163	132		48	59	187	38	46	57	29
<b>LFCCM 2023</b>	63	228	153	9	48	71	269	57	22	24	28
<b>LFCCM 2022</b>	58	226	142	3	33	99	247	48	12	16	34
<b>LFCCM 2021</b>	26	92	69	3	21	35	96	19	25	30	13
<b>LFCCM @ Home (2020)</b>	6	36	33		1	3	39				
<b>LFCCM 2019</b>	80	216	152	5	58	91	248	61	24	33	43
<b>LFCCM 2018</b>	72	189	134	6	35	83	229	46	17	33	42
<b>LFCCM 2017</b>	59	175	110	4	30	67	193	38			36
<b>LFCCM 2016</b>	34	104	77	3	15	42	109	17			20
<b>LFCCM 2015</b>	40	120	89	7	20	46	131	24	54	92	21
<b>LFCCM 2014</b>	46	143	102	8	8	61	153	36			29
<b>LFCCM 2013</b>	41	126	85	8	8	51	134	28			23
<b>LFCCM 2012</b>	37	73	51	4	12	25	75	19			18
<b>LFCCM 2011</b>	33	86	56	4	8	40	95	20			15
<b>LFCCM 2010</b>	32	94	67	6		27	104	19			11
<b>LFCCM 2009</b>	32	95	64	3		28	103	13			8
<b>LFCCM 2008</b>	28	99	58	7		20	99	8			5
<b>LFCCM 2007</b>	23	85	69	6		22	86	15			4
<b>LFCCM 2006</b>	20	37	36	3		21	39	3			4
<b>LFCCM 2005</b>	21	74	52	4		14	75	5			1
<b>LFCCM 2004</b>	16	24	23	1		3	24	2			1
<b>LFCCM 2003 &amp; 2002</b>	22	64	53	1		12	64	4			2
	<b>831</b>	<b>2137</b>	<b>761</b>	<b>95</b>	<b>340</b>	<b>665</b>	<b>2799</b>	<b>520</b>	<b>200</b>	<b>285</b>	<b>113</b>

# Structure, Governance, and Management

The London Festival of Contemporary Church Music (LFCCM) is a registered Charitable Incorporated Organisation (CIO) (charity number 1199196). It is governed by its Constitution, last amended on 17 May 2022 and adopted at the date of the CIO's incorporation on 7 June 2022. The formal membership of the CIO is limited by the Constitution to the Trustees; there are no other voting members. The members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities in the event the CIO is wound up.

## *The Trustees*

On 7 June 2022 the CIO was incorporated with three Trustees, the minimum quorum required by the Constitution. Two additional Trustees were appointed on 21 September 2022. When appointed as Trustees, individuals automatically become members of the charity until they are no longer Trustees. All Trustees are appointed for three year terms with the sole exception of the inaugural Trustees who were appointed for an initial term of four years. No Trustee may serve more than three terms consecutively without a break of at least one year.

New Trustees receive copies of the Constitution, the most recent Annual Report and Financial Statement, such other internal information as may be needed in order to familiarise themselves with the governance of the charity (for example, minutes of recent meetings and policy documents), and induction information provided to all charitable organisations by the Charity Commission.

The Trustees meet three times per year to review, oversee, and guide the work of the Festival's Administrators. They develop such governance policies and strategies as may be required to effectively manage the CIO in the long term.

The Trustees have sole responsibility for financial oversight and management of the Festival and the Festival's Administrators. The Administrators may attend meetings in order to advise the Trustees as required. One of the Administrators or one of the Trustees serves as the acting Treasurer.

### *Related Parties*

The CIO enjoys a long, warm association with St Pancras Parish Church, its staff, musicians, and governing body (the PCC of St Pancras Parish Church). This reflects the fact that the Festival was founded at St Pancras, was hosted as an artistic project of the church for its first 20 years, and – while now separated from the church both financially and in terms of governance – continues to benefit from the church's generosity as a host venue and a valued artistic partner.

Changes in both pastoral and musical leadership at St Pancras Parish Church are expected to take place during 2024 and 2025 that could affect the relationship between the CIO and St Pancras. As a result, the Trustees and Administrators are mindful of the need to establish hosting relationships beyond the historical connection with St Pancras, so as to avoid risk associated with over-dependence on a single venue. The Trustees gratefully acknowledge considerable support from Hampstead Parish Church during both LFCCM 2023 and LFCCM 2024.

### *Public Benefit*

In planning the Festival's activities each year, both the Trustees and the Administrators take into consideration the Charity Commission's guidance on public benefit. In particular, the Trustees are guided by the objects of the CIO, namely:

- encouraging and enthusing the public to experience contemporary sacred music in live performance whilst encouraging future generations of composers, singers, and musicians;

- providing a platform for composers of contemporary sacred music to present and discuss their work; and
- making such music accessible to all.

### *Responsibilities of the Trustees*

The Trustees are responsible for preparing the Annual Report and the Financial Statements in accordance with applicable law.

The Financial Year for the CIO is the same as the calendar year, i.e. 1 January – 31 December.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the CIO. The Trustees are also responsible for safeguarding the assets of the CIO and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The CIO has opted to prepare Receipts and Payments Accounts which summarises all money received and paid out by the charity in the period, and a statement giving details of its assets and liabilities at the end of the year.

Receipts in the period totalled £14,398. Expenses totalled £11,125. This left £7,993 in the CIO account at the end of the year, a healthy increase from 2023 and close to the benchmark reserves target determined by the reserves policy. The Administrators expect to reach the reserves target in 2025. Additionally, the Trustees aim to increase and diversify fundraising to reduce financial risk as a whole.

## Reserves Policy

The Trustees have determined that the desired level of reserves should be such that it is possible for the Festival to proceed with a minimum viable amount of activity in all key areas:

- Commissions already awarded should be able to be funded to completion;
- Concert-based projects already in production (i.e. once artists have been booked) should be able to be completed;
- Liturgical-based performance activities, administered through the Festival's "Participating Churches" programme, have no cost to the Festival other than administration;
- Outreach-based activities already in production (i.e. once artists have been booked) should be able to be completed.

To fulfil these objectives this policy sets a desired free reserve balance of £9,500. This level is reviewed annually.

# London Festival of Contemporary Church Music

Registered Charity No.: 1199196

## Receipts and Payments Accounts

For the period from 1 January 2024 to 31 December 2024

### Receipts and Payments

	Unrestricted funds	Restricted funds	Total funds
<b>Receipts</b>			
Box Office from Ticketed Events	512	-	512
Gift Aid	3,386	-	3,386
Grants – The Stephen Dodgson Trust	-	1,700	1,700
Individuals and Patrons	10,500	-	10,500
<b>Sub total</b>	<b>14,398</b>	<b>1,700</b>	<b>16,098</b>
<b>Asset and investment sales</b>	-	-	-
<b>Sub total</b>	-	-	-
<b>Total receipts</b>	<b>14,398</b>	<b>1,700</b>	<b>16,098</b>
<b>Payments</b>			
Administrative costs	1,039	-	1,039
Performance fees	9,044	1,700	10,744
Venue fees	1,042	-	1,042
<b>Sub total</b>	<b>11,125</b>	<b>1,700</b>	<b>12,825</b>
<b>Asset and investment purchases</b>	-	-	-
<b>Sub total</b>	-	-	-
<b>Total payments</b>	<b>11,125</b>	<b>1,700</b>	<b>12,825</b>
<b>Net of receipts/payments</b>			
Net of receipts/payments	3,273	-	3,273
Transfers between funds	-	-	-
Cash funds last year end	4,720	-	4,720
<b>Cash funds this year end</b>	<b>7,993</b>	-	<b>7,993</b>

# Statement of Assets and Liabilities at the end of the period

	Unrestricted funds	Restricted funds
<b>Cash funds</b>		
Cash at bank	7,993	-
<b>Total cash funds</b>	<b>7,993</b>	<b>-</b>


	Unrestricted funds	Restricted funds
<b>Amounts owing to the charity and other monetary assets</b>		
	-	-
	-	-
	-	-
	-	-

	Fund to which asset belongs	Cost	Current value
<b>Investment assets</b>			
	-	-	-
	-	-	-
	-	-	-
			-
			-

	Fund to which asset belongs	Cost	Current value
<b>Assets retained for the charity's own use</b>			
	-	-	-
	-	-	-
	-	-	-
			-
			-

	Fund to which asset belongs	Amount due	When due
<b>Liabilities</b>			
	-	-	
	-	-	
	-	-	
			-
			-

Signed by one or two trustees  
on behalf of all the trustees

	Signature	Print Name	Date of approval
	Alastair Carey		21/07/2025



# The London Festival of Contemporary Church Music

## Report of Trustees Financial Review 2024

*The London Festival of Contemporary Church Music  
is a Registered Charity, No. 1199196*

[www.lfccm.com](http://www.lfccm.com)

**LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC**

England & Wales - Charity number 1199196

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# Accounts

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# The London Festival of Contemporary Church Music

12 – 21 May 2023



## Report of Trustees Financial Review 2023

*Promoting, developing, and showcasing  
contemporary liturgical music in service and concert*

*The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its 21st year, the LFCCM has grown to include more than 50 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.*

## Contents

1	Supporters in 2023.....	3
2	Trustees and Administrative Details.....	4
3	Letter from the Chair.....	5
4	Tributes to Christopher Batchelor.....	7
5	Our Purpose, Aims, and Objectives.....	10
6	Festival Debrief Report: Our Activities in 2023.....	11
7	Historical Summary Report.....	22
8	Structure, Governance, and Management.....	24
9	Financial Review for 1 January – 31 December 2023.....	28

# Our Supporters

We are deeply grateful to the many funding partners who have so generously supported the Festival over its lifetime. Funding partners for 2023's Festival included:



The  
Stephen Dodgson  
Trust

The  
Thanet Street  
Trust

**THE HAMPSTEAD  
CHURCH MUSIC TRUST**

# Trustees and Administrative Details

<b>Registered charity name</b>	LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC
<b>Registered charity number</b>	1199196
<b>Registered address</b>	12 FESTUCA HOUSE 38 MIRABELLE GARDENS E20 1BR
<b>The Trustees</b>	Mr Alastair Carey ( <i>chair</i> ) Mrs Philippa Ouvry-Johns Rev Ronald Corp Mr Graham Ross Mr Jonathan Wikeley ( <i>acting Treasurer</i> )
<b>The Administrators for Festival 2023</b>	Mr Alastair Carey Ms Felicity Hayward
<b>Artistic Director</b>	Dr Christopher Batchelor

# Letter from the Chair

2023 was a year of mixed emotions for the Trustees of the London Festival of Contemporary Church Music. In this first full calendar year of the Festival's incorporation as a CIO, the Trustees continued the governance work begun in the second half of 2022. Independence from St Pancras has created new opportunities for the Festival: establishing new partnerships with other venues and artistic groups, expanding our potential audience base, and considering new approaches to overall artistic strategy and leadership in the years ahead. The need to develop a future artistic strategy approach was largely due to the decision of the Festival's founder and Artistic Director, Dr Christopher Batchelor, to retire from his role no later than 2026. The reaction of the Trustees to this news was no doubt shared by many of the composers and performers that Christopher's work has touched over the past twenty years: both sadness at the loss of such a great champion of contemporary music for choir and organ, as well as immense gratitude for Christopher's tireless and inspirational leadership over more than two decades.

The focus of the Trustees, then, for much of 2023 has been in developing a leadership strategy for the Festival's future, to be finalised in 2024. Meanwhile the administrators developed a programme that featured two major concert projects – one of which served as a particular tribute to Christopher's vision and leadership – together with a number of smaller choral and organ recitals, and liturgical services across London. A particular highlight for me was watching student dancers from London Contemporary Dance School present their self-choreographed works, accompanied by new organ music brilliantly played by Martyn Noble at St Pancras Parish Church on the Tuesday of Festival week. Seeing events like this come to life are a special thrill for me, as they perfectly encapsulate all the very best aspects of the Festival's work: composers creating new music, performers delivering fantastic performances, and



*Alastair Carey*

outreach engagement with young people that brings them into a new artistic context that, for many, they have never previously encountered.

Overall, 2023's Festival programme included two ticketed concerts, two free choral recitals and one free organ recital at St Pancras Parish Church, six liturgical services at St Pancras Parish Church, and 52 events at 27 other participating venues across London including two free organ recitals and 48 liturgical services. A major composition and performance project, "Blesséd Cecilia", saw composers from across the United Kingdom come together in a remarkable collaboration to celebrate 20 years of Christopher Batchelor's founding and leadership of the LFCCM. The Festival scheduled 269 live performances of 228 distinct works by 153 composers.

I am deeply grateful to all who contribute to the work of the Festival: the Trustees, the Administrators, and all our many partners – composers, performers, other venues and artistic groups, and of course our many supporters and funding partners, both private and public. Without your support and contributions, the Festival could not continue its work. On behalf of the Trustees, I thank you all.

Alastair Carey  
*Chair, Board of Trustees*

# Tributes to Christopher Batchelor

*The London Festival of Contemporary Church Music (LFCCM) was founded in 2002 by Christopher Batchelor to promote the living tradition of liturgical music for choir and organ. After more than 20 years of leadership, Dr Batchelor has indicated to the Trustees his intention to retire by 2026. In 2023, the Festival coordinated a special collaboration project amongst composers close to Christopher and the LFCCM. Here are some of their tributes to Christopher and the Festival.*



*Christopher Batchelor*

The LFCCM provides the world of contemporary church music with a quite unique and utterly invaluable platform. It is vital that the composers of today continue to follow the example of past generations in writing beautiful music for divine worship and the LFCCM provides a forum, a celebration and an incentive to further the cause of new sacred music.

*Michael Berkeley CBE*

I will always be so grateful for the LFCCM and Christopher Batchelor in particular. “Call for Scores” is a really simple and inviting opportunity for anyone to get their music directly into the hands of choral directors and can open a lot of doors to further opportunities – but, crucially, in a way that’s very accessible to anyone who’s written any liturgical music... for me personally it’s really kick-started my career; Chris programmed my first set of *Preces and Responses* in the Festival in 2017 and then commissioned me to write another set for the Festival’s BBC broadcast in 2019. The commission felt like a huge vote of confidence in me...

*Sarah Cattley*

I first became aware of the Festival when I learned that Robert Sholl was to play my *Washington Toccata* at the very first Festival, on 7 May 2002. Through that I met Christopher and his encouragement led to further performances of my music... especially I was grateful for the singing of my *De Profundis* which had special significance for St Pancras. On 7 July 2005, bombs were set off in London, one outside the church, where much-shaken victims and witnesses were received for comfort. A few years later one of the congregation, Lillian Ruff, remarked to me that it would be nice if “one of our composers” wrote something in memory of those who died, so I offered. She chose the text and the result was my setting sung at the Festival on 11 May 2011. One of the congregation on that occasion was Esther Hyman, who had lost a much-loved sister Miriam when the bomb went off on the bus. She founded a charity in Miriam’s memory and the “7/7 Community” was born, with Tavistock Square as the centre.

*Alan Gibbs*

In 2013 I submitted two Introits in response to “Call for Scores”: *Prayer to St Pancras* for upper voices, and *Invocation of St Pancras* for lower voices. I was delighted when the latter was premiered in Choral Evensong on the first Sunday of that Festival. Especially so, as this was the first time, as a “late career” composer, that I had submitted a piece. The *Invocation* has since been performed both within the Festival, and in regular church life.

Then in 2017 I was commissioned to write the *Preces, Responses, and Lord’s Prayer* for the 2018 Choral Evensong broadcast on BBC Radio 3. It has been a great joy to produce work for church use that has been performed by The LFCCM Festival Singers. The Festival makes a huge contribution to sacred music in this country, and I am very happy to have had the opportunities to be a part of it.

*Miriam Mackie*

Writing *The Dream of the Rood* was a great opportunity for me to delve into the world of Anglo-Saxon poetry and indeed write my own translation/adaptation of this 10th-century text. I got to write something that had a mystical, dream-vision feel including a passage inspired by the Celtic lamentation style of ‘keening’. This is definitely not something I would be able to do with a more conventional sacred commission! I am grateful to Chris and the LFCCM for allowing me to push the boundary of sacred music a little bit, in a way that felt creatively authentic. It was also

awesome to have it performed so well – again, a luxury to get to write fairly challenging choral music!  
Congratulations, Chris, on 20 years of hard work and dedication, and thanks for supporting countless composers, including myself.

*Kerry Andrew*

Some of the most interesting new music these days is being composed for the Church. But it's in the nature of Church services that the music is not intended to take centre stage, and as a result, as listeners and music lovers, we might be in danger of missing out on a particularly healthy branch of contemporary composition. So, LFCCM is a particularly significant yearly festival, and a most helpful digest of what is happening in this extensive field of music. All credit and admiration is therefore due to Chris Batchelor for inventing LFCCM, and sustaining it so effectively for two very busy decades.

*Judith Weir DBE*  
*Master of the Queen's Music, 2014 – 2022*  
*Master of the King's Music, 2022 – 2024*

Chris has performed several of my liturgical works over the years and I have been grateful for his inspiring performances. His generous gift of a 70<sup>th</sup> birthday concert for me and Gregory Rose a few years ago remains a highlight of my musical career and his beautiful performance of my *Missa Brevis* will be forever etched on my memory. A fine musician and a lovely man!

*Diana Burrell*

# Our Purpose, Aims, and Objectives

The London Festival of Contemporary Church Music was founded by Christopher Batchelor in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Today, the LFCCM's goals and activities fall into three broad categories:

*Composition-based activities*, including commissions, management of the “Call for Scores” open submission project, and encouraging performance of premieres at participating churches across London.

*Performance-based activities*, typically involving a mixture of ticketed concerts, free recitals, and liturgical services featuring contemporary music at a wide variety of participating churches across London.

*Outreach-based activities*, including workshops, educational projects, and seminars.

Our goal each year is to find a blended mix of these activities that, together, promote and encourage the development of new sacred music and the fostering of choral and organ composition and performance at all ages and levels of ability. Nearly all events promoted by the Festival are free of charge, so as to maximise the accessibility and benefit to the general public.

# **Festival Debrief Report 2023**

## *Our Activities in 2023*

The Administrators of the 2023 Festival have prepared a Debrief Report detailing the Festival's activities and outcomes for the year. The next pages of this Annual Report include excerpts from the 2023 Debrief Report, highlighting some of the activities that took place during the Festival's ten-day programme.

Following the Debrief Report is a Historical Summary Report that shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

A complete listing of the 60 events that comprised 2023's Festival programme are available at <https://www.lfcm.com/whatson/festivals/2023/>.

## *Summary of Activities and Outcomes*

- The 2023 Festival ran from 12 May 2023 to 21 May 2023
- 2023's Festival was the second full-scale programme since the global coronavirus pandemic
- The Festival programme included two ticketed concerts, two free choral recitals and one free organ recital at St Pancras Parish Church, six liturgical services at St Pancras Parish Church, and 52 events at 27 other participating venues across London including two free organ recitals and 48 liturgical services
- A major composition and performance project, "Blesséd Cecilia", saw composers from across the United Kingdom come together in a remarkable collaboration to celebrate 20 years of Christopher Batchelor's founding and leadership of the LFCCM
- Hampstead Parish Church and St Pancras Parish Church joint-commissioned a new *Missa Brevis* by Toby Young, with Hampstead Parish Church hosting the premiere performance on the first Sunday of the Festival period and St Pancras Parish Church hosting the second performance on the second Sunday of the Festival period
- External venue participation in the Festival remains relatively subdued, down 33% compared to 2019's Festival, the last before the global coronavirus pandemic
- Generous donations towards the Festival's costs in 2023 were received from The Hampstead Church Music Trust, The Thanet Street Trust, The Vaughan Williams Foundation, and The Stephen Dodgson Trust
- After considerable disruption in 2020, 2021, and 2022, the Festival's "Call for Scores" project returned to its normal operating schedule in 2023, with 52 performances of 48 works selected from a total of 149 submissions
- "Call for Scores" engagement with participating churches improved over 2022 but remains lower than pre-pandemic, with 52 performances in 2023 compared to 59 in 2019
- In total, the Festival promoted five concerts and choral recitals, 54 liturgical services across in London, three organ recitals, and one pre-concert talk: a total of 63 events compared to 2022's 58 events and 2019's 80 events
- Despite being smaller in scale than 2019's pre-pandemic Festival, 2023's Festival managed to schedule 269 live

performances of 228 distinct works by 153 composers, compared to 2019's 248 live performances of 216 distinct works by 152 composers, representing a measurable, if modest, improvement in performance deliverables despite the overall smaller scale of 2023's Festival compared to pre-pandemic

## *Performance-based activities: Concerts and Recitals*

### **Ticketed events**

The Festival promoted two ticketed concerts in 2023's programme. "Blesséd Cecilia", a combined compositional and performance project, was hosted at St Pancras Parish Church, while "A Berkeley Celebration", featuring music of Michael and Lennox Berkeley, was hosted at Hampstead Parish Church, with Michael Berkeley in attendance and taking part in a question-and-answer session as part of the performance.

#### *Blesséd Cecilia*

In developing this project, the committee was inspired by the collaborative creation of the *Missa Cantantibus organis Cæcilia* in the 1580's by students of Italian Renaissance composer G P da Palestrina in honour of their renowned teacher. Could a compositional collaboration of this type be recreated in 2023? The committee felt it could, albeit with considerable goodwill required on the part of composers. Committee members reached out to composers who had previously been commissioned by the LFCCM and who had a personal relationship with Christopher Batchelor to see if any would be interested in taking part in a collaboration. More than a dozen composers enthusiastically took part, creating both a new mass setting in a collaborative style modelled on the Renaissance mass setting of 450 years earlier as well as a clutch of new motets and anthems. All were performed and recorded at St Pancras Parish Church on 12 May 2023.

The committee is indebted to Cecilia McDowall, Roxanna Panufnik, Phillip Cooke, and Gregory Rose for their support and advice in the design and planning of this project.

### *A Berkeley Celebration*

The committee developed this project, a celebration of the 75<sup>th</sup> birthday of Michael Berkeley CBE and the 120<sup>th</sup> anniversary of the birth of his father Lennox Berkeley, at the suggestion of Christopher Batchelor. The project also recognised the 400<sup>th</sup> anniversary of the death of William Byrd and featured the premiere performance of a new work by Michael Berkeley, *Released by Love*. The project was endorsed by Michael Berkeley, who took part in a question-and-answer session led by Petroc Trelawny during the performance. The inclusion of William Byrd's music in this concert was based on his significance as a Roman Catholic composer and the connections that both Lennox and Michael Berkeley have held with Westminster Cathedral: a memorial service was held there for Lennox, and Michael sang at the Cathedral as a chorister. That 2023 was also Byrd's anniversary year was a happy coincidence.

The performance was designed and directed by Geoffrey Webber, Director of Music at Hampstead Parish Church, with featured performers including the Festival's own professional choral ensemble The LFCCM Festival Singers, organist Joshua Ryan, and violinist Madeleine Mitchell, who played a particularly poignant solo piece, *Notes on the loss of a friend: in memoriam, Nicholas Snowman*, composed by Michael after the death of a colleague.

The performance and overall project was made possible by generous financial support from The Hampstead Church Music Trust and The Vaughan Williams Foundation.

### **Free events**

The Festival also promoted a number of smaller, non-ticketed concerts and recitals in 2023's programme:

- "Music for Four, Five, and Six Voices": the Choir of St Pancras Parish Church directed by Christopher Batchelor presented this performance of William Byrd's *Mass for Five Voices* in the composer's anniversary year,

interweaving motets by contemporary composers amongst Byrd's Renaissance polyphony. This performance was supported in part by a grant from The Thanet Street Trust.

- "Lo, God is here": the Choir of St Pancras Parish Church directed by Christopher Batchelor presented a mix programme of contemporary choral music by British composers Philip Moore and Stephen Dodgson. This performance was supported in part by grants from The Stephen Dodgson Trust and The Thanet Street Trust.
- "Cymbals and Dances": a journey into the world of music and movement that adds a fascinating new dimension to the traditional organ recital. Dance groups from London Contemporary Dance School were joined by organist Martyn Noble in this performance of new dance works accompanied by organ music submitted to the Festival's "Call for Scores" project. Funded by private donations.
- Two organ recitals featuring contemporary organ music, performed by David Goode at St Michael Cornhill and James Gough at Southwark Cathedral.

### *Performance-based activities: Liturgical Services*

#### **At St Pancras Parish Church**

Prior to the founding of the LFCCM as a CIO, the Festival was administered as an artistic project of St Pancras Parish Church, with liturgical services performed at St Pancras during the Festival period managed and financed under the umbrella of the Festival. With the LFCCM becoming separate legal identity in June 2022, the committee felt it no longer made sense to directly fund the Choir of St Pancras Parish Church; after all, the LFCCM funds no other liturgical service choirs directly. Instead, the committee suggested a different approach for 2023's Festival. In the past, principle funding for liturgical services often came from funding grants from The Thanet Street Trust. In 2023, the committee assisted Christopher Batchelor, the Director of Music at St Pancras Parish Church, in drafting a funding application to The Trust to cover the costs associated with an expanded liturgical service music programme at St Pancras during the Festival period. The application was submitted by the LFCCM, the application was approved by

The Thanet Street Trust, and funds were disbursed to St Pancras Parish Church to be managed as part of their music programme instead of directly by the LFCCM.

St Pancras Parish Church remains a stalwart supporter of the Festival. For 2023's Festival, the church hosted the gala concert, two smaller choral recitals, the "Cymbals and Dances" organ recital with dancers, and six other liturgical services, including the premiere of a new Philip Moore mass setting (*Missa Brevis "Sempre Vigilans"*) and the second performance of a joint-commission of a new Toby Young mass setting in conjunction with Hampstead Parish Church (*Missa Brevis*).

### **At other Participating Churches**

27 participating churches took part in 2023's Festival, a drop of 18% from 2022 and down 33% compared to 2019's high-water benchmark before Covid. These 27 participating churches contributed 48 liturgical services to the Festival programme, a modest increase of 14% over 2022 despite the smaller number of venues taking part but still down 16% compared to 2019. Hampstead Parish Church made a strong contribution in 2023, hosting the other main LFCCM concert as well as five liturgical services, including a Sung Holy Communion service featuring the premiere of a joint-commission of a new Toby Young mass setting in conjunction with St Pancras Parish Church (*Missa Brevis*).

Three churches returned to participating in the Festival after an extended period away:

- St George's Chapel, Windsor (last participation was in 2015)
- Southwark Cathedral (last participation was in 2017)
- St Mary-le-bone Parish Church (last participation was in 2019)

Diversity of liturgical approach across participating venues remains reduced compared to pre-pandemic; 2019's Festival included participation from venues with liberal / evangelical services that included jazz and improvisation; participation in 2023 tended to be from venues focussed on the more traditional choir-accompanied-by-organ approach. Diversity in ensemble skill level remains diverse, with participating ensembles based at these various

churches range from amateur parish choirs through to fully professional vocal ensembles, suggesting that there continues to be scope for a wide variety of interests and skill levels to participate in the Festival.

### *Composition-based activities: “Call for Scores”*

The Festival’s “Call for Scores” project is an open competition for music to be performed at the Festival. Starting in 2010, “Call for Scores” has now collected hundreds of submitted choral and organ works from around the world.

A total of 149 submissions were made in the second half of 2022 for 2023’s Festival, with 145 of these being Personal Submissions directly made by composers aged 21 and over, three being Youth Submissions directly made by composers under the age of 21, and one being a Commercial Submission directly made by a commercial publisher. Only Personal Submissions are subject to a review process. Of the 145 personal submissions, 96 were approved for distribution to 2023’s participating churches. There were 52 performances of 48 works in 2023, a pleasing improvement of 17% in participation compared to 2022 but still 18% lower than 2019’s pre-Covid Festival. The improvement in participation over 2022 is particularly pleasing given that fewer participating churches took part in 2023’s Festival. The improvement was largely due to several churches increasing the number of performance slots available for “Call for Scores” submissions in their services, including St Pancras Parish Church, Hampstead Parish Church, and St Mary of the Angels, Bayswater.

After 2021’s Festival, the committee requested the ability to be able to break down “Call for Scores” submissions by composer country of birth and residence; previously we did not collect composer metadata on nationality. The new demographics have been added in time for the opening of 2023’s “Call for Scores” in September 2022. For 2023’s Festival, 30 personal submissions came from England, one from Scotland, three each from the United States and Italy, and a handful from other European countries including Switzerland, Poland, and Germany. By far the largest representation remains British composers.

## *Outreach Activities*

### **Young Composers' Workshop**

In addition to hosting liturgical services and a concert, Hampstead Parish Church also proposed an outreach project in 2023: a Young Composers' Workshop, aimed at school pupils Year 10 and upwards from both Jewish and Christian traditions, to be led by Roxanna Panufnik and Toby Young. Because the Festival's normal Festival period in mid-May falls across school examinations, the workshop was proposed for the second half of the year on 15 October 2023. Composers would have their works mentored by Roxanna and Toby and hear a rehearsal and performance of their composition by the professional choir of Hampstead Parish Church directed by Christopher Dawe, director of music at University College School Hampstead. The Hampstead Church Music Trust generously donated £1,040 to cover the costs of the choir, administration, and modest fees for Roxanna and Toby.

Despite engagement with several schools in the Hampstead area, including direct liaison with music directors at those schools, no compositions were received and the workshop ultimately did not take place. The unused grant from the Hampstead Church Music Trust was returned. It may be worth trying again in the future, with more lead time made available for schools to prepare and more direct liaison with schools from the LFCCM committee.

## *Fundraising*

### **Charitable Fundraising**

2023's Festival received funds from the following funding partners:

- Hampstead Church Music Trust: £5,040: funding for Festival-related projects related to concert, workshop, and liturgical service performance at Hampstead Parish Church and the surrounding Hampstead area, including one of the ticketed concerts ("A Berkeley Celebration"), liturgical services at Hampstead Parish Church, part of the commission fee for a new Toby Young mass setting in conjunction with Hampstead Parish Church (*Missa Brevis*), and costs related to a proposed educational outreach project. With the exception of the outreach project, all activities were successfully executed. The funding associated with the outreach project was returned to the Hampstead Church Music Trust.
- The Thanet Street Trust: £3,000: funding for expanded music at liturgical services and choral recitals during the Festival period taking place at St Pancras Parish Church. All funded activities were successfully executed.
- Vaughan Williams Foundation: £1,000: targeted funding towards performance and administration costs for one of the ticketed concerts ("A Berkeley Celebration").
- The Stephen Dodgson Trust: £760: funding towards one of the choral recitals that featured the music of British composer Stephen Dodgson ("Lo, God is here"). Deliverables from the Festival to the Trust included typesetting of Dodgson scores previously only available as handwritten manuscripts, and recordings of the live performance materials.

Total funding from these funding partners came to £9,800.

The Trustees have identified creating a fundraising pipeline, for more efficient targetting, development, application, and overall management of fundraising, as a key strategic objective.

## **Private Donors**

Private donations totalling £6,000 were directed primarily towards performance projects.

## *Online Engagement and Analysis*

### **Facebook**

The LFCCM's Facebook page has seen a pleasing increase in overall engagement since the end of 2022. It now has 880 followers, an increase of 14% over the last year and an improvement of 36% over 2019's benchmark pre-Covid Festival.

One Facebook advertisement was used to promote the 2023 Festival period and the opening concert specifically, with 3,793 impressions. Direct engagement with the content remained small with an overall click-through rate of 2.69%.

### **Twitter**

The @lfccm Twitter account now has 857 followers, a modest increase of just under 3% since 2022.

Twitter remains, in the committee's opinion, the most effective medium for the Festival to interact with composers and music groups. Changes in Twitter's leadership, management style, and overall approach to content management in 2022 – including some potentially concerning changes to the handling of hate speech and extremist

content – have created some concern, however, as to whether the platform remains an appropriate engagement venue for artists and charities in the long term.

## **Direct Mail**

The committee has made progress on delivering a strategic opportunity identified in 2022. Historically, the Festival has maintained a number of disparate contact lists: patrons, commissioned composers, participating venues, submitters to “Call for Scores”, and so forth. The committee’s objective is to merge these various contact lists for the purposes of direct email. The goal is to engage more directly and more regularly with all the LFCCM’s various stakeholders, making sure they are informed of our progress on our projects and how they can contribute, either materially or financially.

In the second part of 2022 and the first part of 2023, the committee completed the merging of “Call for Scores” submitters into the direct email contact list. When making personal submissions, composers are now invited to subscribe to the Festival’s contact list; roughly half of all submitting composers chose to do so in 2023, boosting the direct email contact list to 408 subscribers.

Subscribers receive engagement before, during, and after each Festival, keeping them informed of the LFCCM’s progress, reminding them of upcoming engagement opportunities – particularly around compositional opportunities, such as “Call for Scores” – and informing subscribers of how they can take part in, and donate to, the work of the Festival.

# Historical Summary Report

## *Measuring the Festival's Activities from 2002 to today*

This Historical Summary Report shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

The summary data shown here is based on information captured from every event in the Festival's history, all of which is available to view online:

- Past Festivals, including listings of events:  
<https://www.lfccc.com/whatson/festivals/>
- A complete history of all Composers who have taken part in the Festival:  
<https://www.lfccc.com/whatson/composers/>
- A complete history of all Performers who have taken part in the Festival:  
<https://www.lfccc.com/whatson/performers/>
- A complete history of all Works (or sections of works) performed at the Festival:  
<https://www.lfccc.com/whatson/works/>
- A complete history of all Venues and Participating Churches who have hosted events during the Festival: <https://www.lfccc.com/whatson/venues/>
- A complete inventory of the Festival's sound archives and recorded performances:  
<https://www.lfccc.com/media/recordings/>

	Events	Performed Works	Performed Composers	Commissions	Performed Call for Scores Submissions	Performers (Ensembles and soloists)	Live Performances of Works	Premiere Performances	Recorded Performances of Works	Total Published Tracks	Participating Venues
<b>LFCCM 2023</b>	63	228	153	9	48	71	269	57	22	24	28
<b>LFCCM 2022</b>	58	226	142	3	33	99	247	48	12	16	34
<b>LFCCM 2021</b>	26	92	69	3	21	35	96	19	25	30	13
<b>LFCCM @ Home (2020)</b>	6	36	33		1	3	39				
<b>LFCCM 2019</b>	80	216	152	5	58	91	248	61	24	33	43
<b>LFCCM 2018</b>	72	189	134	6	35	83	229	46	17	33	42
<b>LFCCM 2017</b>	59	175	110	4	30	67	193	38			36
<b>LFCCM 2016</b>	34	104	77	3	15	42	109	17			20
<b>LFCCM 2015</b>	40	120	89	7	20	46	131	24	54	92	21
<b>LFCCM 2014</b>	46	143	102	8	8	61	153	36			29
<b>LFCCM 2013</b>	41	126	85	8	8	51	134	28			23
<b>LFCCM 2012</b>	37	73	51	4	12	25	75	19			18
<b>LFCCM 2011</b>	33	86	56	4	8	40	95	20			15
<b>LFCCM 2010</b>	32	94	67	6		27	104	19			11
<b>LFCCM 2009</b>	32	95	64	3		28	103	13			8
<b>LFCCM 2008</b>	28	99	58	7		20	99	8			5
<b>LFCCM 2007</b>	23	85	69	6		22	86	15			4
<b>LFCCM 2006</b>	20	37	36	3		21	39	3			4
<b>LFCCM 2005</b>	21	74	52	4		14	75	5			1
<b>LFCCM 2004</b>	16	24	23	1		3	24	2			1
<b>LFCCM 2003</b>	13	25	22	1		4	25	3			1
<b>LFCCM 2002</b>	9	39	31			8	39	1			1
	<b>831</b>	<b>2137</b>	<b>761</b>	<b>95</b>	<b>340</b>	<b>665</b>	<b>2799</b>	<b>520</b>	<b>200</b>	<b>285</b>	<b>113</b>

# Structure, Governance, and Management

The London Festival of Contemporary Church Music (LFCCM) is a registered Charitable Incorporated Organisation (CIO) (charity number 1199196). It is governed by its Constitution, last amended on 17 May 2022 and adopted at the date of the CIO's incorporation on 7 June 2022. The formal membership of the CIO is limited by the Constitution to the Trustees; there are no other voting members. The members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities in the event the CIO is wound up.

## *The Trustees*

On 7 June 2022 the CIO was incorporated with three Trustees, the minimum quorum required by the Constitution. Two additional Trustees were appointed on 21 September 2022. When appointed as Trustees, individuals automatically become members of the charity until they are no longer Trustees. All Trustees are appointed for three year terms with the sole exception of the inaugural Trustees who were appointed for an initial term of four years. No Trustee may serve more than three terms consecutively without a break of at least one year.

New Trustees receive copies of the Constitution, the most recent Annual Report and Financial Statement, such other internal information as may be needed in order to familiarise themselves with the governance of the charity (for example, minutes of recent meetings and policy documents), and induction information provided to all charitable organisations by the Charity Commission.

The Trustees meet three times per year to review, oversee, and guide the work of the Festival's Administrators. They develop such governance policies and strategies as may be required to effectively manage the CIO in the long term.

The Trustees have sole responsibility for financial oversight and management of the Festival and the Festival's Administrators. The Administrators may attend meetings in order to advise the Trustees as required. One of the Administrators or one of the Trustees serves as the acting Treasurer.

### *Related Parties*

The CIO enjoys a long, warm association with St Pancras Parish Church, its staff, musicians, and governing body (the PCC of St Pancras Parish Church). This reflects the fact that the Festival was founded at St Pancras, was hosted as an artistic project of the church for its first 20 years, and – while now separated from the church both financially and in terms of governance – continues to benefit from the church's generosity as a host venue and a valued artistic partner.

### *Public Benefit*

In planning the Festival's activities each year, both the Trustees and the Administrators take into consideration the Charity Commission's guidance on public benefit. In particular, the Trustees are guided by the objects of the CIO, namely:

- encouraging and enthusing the public to experience contemporary sacred music in live performance whilst encouraging future generations of composers, singers, and musicians;
- providing a platform for composers of contemporary sacred music to present and discuss their work; and
- making such music accessible to all.

## *Responsibilities of the Trustees*

The Trustees are responsible for preparing the Annual Report and the Financial Statements in accordance with applicable law.

The Financial Year for the CIO is the same as the calendar year, i.e. 1 January – 31 December.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the CIO. The Trustees are also responsible for safeguarding the assets of the CIO and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The CIO has opted to prepare Receipts and Payments Accounts which summarises all money received and paid out by the charity in the period, and a statement giving details of its assets and liabilities at the end of the year.

Receipts in the period totalled £16,963. Expenses totalled £14,385. This left £4,720 in the CIO account at the end of the year, a healthy increase from 2022 but still below the desired level of reserves as determined by the reserves policy. The Trustees aim to rebuild the reserves within the next three years through accumulation of surplus funds in each financial year. We expect to meet the reserves target in the next two to three years. Additionally, the Trustees aim to increase and diversify fundraising to reduce financial risk as a whole.

## Reserves Policy

The Trustees have determined that the desired level of reserves should be such that it is possible for the Festival to proceed with a minimum viable amount of activity in all key areas:

- Commissions already awarded should be able to be funded to completion;
- Concert-based projects already in production (i.e. once artists have been booked) should be able to be completed;
- Liturgical-based performance activities, administered through the Festival's "Participating Churches" programme, have no cost to the Festival other than administration;
- Outreach-based activities already in production (i.e. once artists have been booked) should be able to be completed.

To fulfil these objectives this policy sets a desired free reserve balance of £9,500. This level is reviewed annually.

# London Festival of Contemporary Church Music

Registered Charity No.: 1199196

## Receipts and Payments Accounts

For the period from 1 January 2023 to 31 December 2023

### Receipts and Payments

	Unrestricted funds	Restricted funds	Total funds
<b>Receipts</b>			
Box Office from Ticketed Events	1,163	-	1,163
Grants – Hampstead Church Music Trust	-	5,040	5,040
Grants – The Stephen Dodgson Trust	-	760	760
Grants – The Thanet Street Trust	-	3,000	3,000
Grants – Vaughan Williams Foundation	-	1,000	1,000
Individuals and Patrons	6,000	-	6,000
<b>Sub total</b>	<b>7,163</b>	<b>9,800</b>	<b>16,963</b>
<b>Asset and investment sales</b>			
	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>7,163</b>	<b>9,800</b>	<b>16,963</b>
<b>Payments</b>			
Administrative costs	283	-	283
Commissions	-	1,960	1,960
Performance fees	4,302	6,800	11,102
Unused Grants – Hampstead Church Music Trust	-	1,040	1,040
<b>Sub total</b>	<b>4,585</b>	<b>9,800</b>	<b>14,385</b>
<b>Asset and investment purchases</b>			
	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>4,585</b>	<b>9,800</b>	<b>14,385</b>
<b>Net of receipts/payments</b>			
Net of receipts/payments	2,578	-	2,578
Transfers between funds	-	-	-
Cash funds last year end	2,142	-	2,142
<b>Cash funds this year end</b>	<b>4,720</b>	<b>-</b>	<b>4,720</b>

# Statement of Assets and Liabilities at the end of the period

	Unrestricted funds	Restricted funds
<b>Cash funds</b>		
Cash at bank	4,720	-
<b>Total cash funds</b>	<b>4,720</b>	<b>-</b>

	Unrestricted funds	Restricted funds
<b>Amounts owing to the charity and other monetary assets</b>		
	-	-
	-	-
	-	-
	-	-

	Fund to which asset belongs	Cost	Current value
<b>Investment assets</b>			
	-	-	-
	-	-	-
	-	-	-
			-
			-

	Fund to which asset belongs	Cost	Current value
<b>Assets retained for the charity's own use</b>			
	-	-	-
	-	-	-
	-	-	-
			-
			-

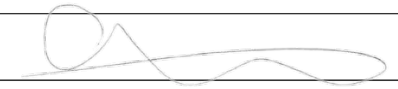
	Fund to which asset belongs	Amount due	When due
<b>Liabilities</b>			
	-	-	
	-	-	
	-	-	
			-
			-

Signed by one or two trustees  
on behalf of all the trustees

Signature

Print Name

Date of  
approval



Alastair Carey

23/10/2024



# The London Festival of Contemporary Church Music

## Report of Trustees Financial Review 2023

*The London Festival of Contemporary Church Music  
is a Registered Charity, No. 1199196*

[www.lfccm.com](http://www.lfccm.com)

**LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC**

England & Wales - Charity number 1199196

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# Accounts

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# The London Festival of Contemporary Church Music

7 – 15 May 2022



## Report of Trustees Financial Review Festival Debrief Report 2022

*Promoting, developing, and showcasing contemporary liturgical music in service and concert*

*The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its twentieth year, the LFCCM has grown to include nearly 60 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.*

## Contents

<b>1</b>	<b>Our Supporters.....</b>	<b>3</b>
<b>2</b>	<b>Trustees and Administrative Details.....</b>	<b>4</b>
<b>3</b>	<b>Letter from the Chair.....</b>	<b>5</b>
<b>4</b>	<b>Letter from the Artistic Director.....</b>	<b>7</b>
<b>5</b>	<b>Our Purpose, Aims, and Objectives.....</b>	<b>10</b>
<b>6</b>	<b>Festival Debrief Report: Our Activities in 2022.....</b>	<b>11</b>
<b>7</b>	<b>Structure, Governance, and Management.....</b>	<b>21</b>
<b>8</b>	<b>Financial Review for 7 June – 31 December 2022.....</b>	<b>25</b>

# Our Supporters

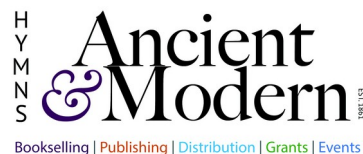
We are deeply grateful to the many funding partners who have so generously supported the Festival over its lifetime, both for 2022's Festival specifically and the ongoing work of the Festival in general:



The Thanet Street Trust



Principal sponsors  
LFCCM 2022



Supported using public funding by  
**ARTS COUNCIL ENGLAND**

Fidelio Charitable Trust



# Trustees and Administrative Details

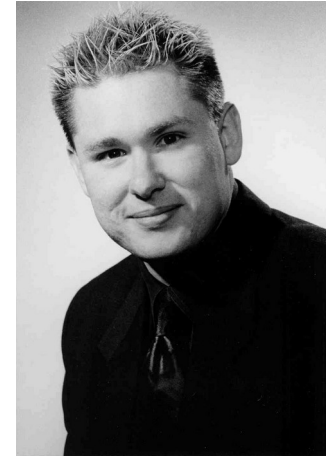
<b>Registered charity name</b>	LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC
<b>Registered charity number</b>	1199196
<b>Registered address</b>	76D ARGYLE ROAD LONDON W13 8EL
<b>The Trustees</b> <i>from the inauguration of the CIO on 7 June 2022 – 31 December 2022</i>	Mr Alastair Carey ( <i>inaugural Trustee, chair</i> ) Mrs Philippa Ouvry-Johns ( <i>appointed 21 September 2022</i> ) Rev Ronald Corp ( <i>appointed 21 September 2022</i> ) Mr Graham Ross ( <i>inaugural Trustee</i> ) Mr Jonathan Wikeley ( <i>inaugural Trustee</i> )
<b>The Administrators</b> <i>for Festival 2022</i>	Ms Felicity Hayward ( <i>administrative lead</i> ) Dr Christian Goursaud ( <i>acting Treasurer</i> )
<b>Artistic Director</b>	Dr Christopher Batchelor

# Letter from the Chair

Welcome to this first Annual Report of the Trustees of the London Festival of Contemporary Church Music! 2022 was a landmark year in the Festival's history: while the administrators worked diligently on the Festival's artistic recovery from the difficulties of the global coronavirus pandemic, the governance of the Festival underwent an historic change. Since its founding in 2002, the LFCCM and its annual Festival had been generously hosted as an artistic project of St Pancras Parish Church. For several years, however, both the Festival's Administrators and the church's staff and PCC had been in agreement that, both for the financial independence of the Festival as well as its independent governance, it was important for the Festival to become a separate legal entity.

In 2021 the then-Administrators began the process of separating the LFCCM from St Pancras Parish Church, establishing it as a Charitable Incorporated Organisation and appointing three inaugural Trustees who would take on the task of overseeing the work of the Administrators and the long-term governance of the LFCCM and the Festival. I gratefully acknowledge the tireless efforts of Dr Christian Goursaud, the LFCCM's acting Treasurer, who oversaw much of the work involved in establishing the LFCCM as a CIO, and Michele Price, partner at *gunnercooke*, who provided considerable legal advice and support on this process with enormous generosity and skill.

With the annual Festival taking place in May 2022, but the new charity not formally incorporated until 7 June 2022, the principal activity of the charity for the 2022 reporting period had already taken place. Likewise, the bulk of the charity's financial activity, both income and expenditure, had taken place in the lead-up to the May Festival or immediately following it. For this reason, this first Annual Report is a little unusual, in that it reports on activities that predate the incorporation of the CIO. Understanding the Festival's activities, however, is crucial to understanding the work of the CIO, and so this report incorporates material from the Administrators' post-Festival Debrief Report that reflects on the May 2022 Festival completed just prior to the incorporation of the LFCCM as a CIO.



*Alastair Carey*

The work of the Trustees in this first year has largely been on establishing a governance framework for the future: development of new governance policies and formalisation of existing ones, identification of risks, and strategic planning for the Festival's artistic future. Independence from St Pancras has created new opportunities for the Festival: establishing new partnerships with other venues and artistic groups, expanding our potential audience base, and considering new approaches to overall artistic strategy and leadership in the years ahead. The potential for the Festival to expand and develop in the future is bright, but there are challenges ahead as well: ongoing recovery from the long-term effects of the pandemic, a cost-of-living crisis that affects audiences and promotion, and a difficult funding environment with many artistic groups competing for an ever-dwindling set of funding sources. Now, more than ever, prudent governance and long-term planning are necessary to ensure the Festival's good health for the future.

I am deeply grateful to my fellow Trustees, the Administrators of the Festival who work tirelessly to ensure its artistic success each year, and all our many partners – composers, performers, other venues and artistic groups, and of course our many supporters and funding partners, both private and public. Without your support and contributions, the Festival could not continue its work. On behalf of the Trustees, I thank you all.

Alastair Carey  
*Chair, Board of Trustees*

# Letter from the Artistic Director

Dear Performers, Composers, and Directors of Music,

It has been a great pleasure to work with you to re-establish the London Festival of Contemporary Church Music after two years of pandemic lock-down. For a long time, the way ahead seemed uncertain. We had to concentrate on the Festival's survival: how we could ensure that there was still a Festival which inspired composers and performers of all ages after the pandemic was past. Now that we can see COVID is likely here to stay in one form or another, it has become clear that our ability to work around this will concentrate our efforts for the future.

We have continued to work our way into areas where contemporary church music is comparatively little known, but there is still much to do. It is relatively straightforward to put a programme of dance and music for organ together in a concert setting, as we were able to do in this year's Festival programme; it is a greater challenge to combine these two genres in the course of a liturgical service. Nevertheless, I do think that we are well on the way, in this and other areas, and I think this will be a significant area of expertise and growth in the future.

For some time I have wanted to include a programme which encourages young organists, and with the support of Ghislaine von Trapp and Highgate School we managed to include this in the 2022 programme with considerable success. I hope that we can develop this in the future, perhaps in conjunction with a heightened focus on organ works in composer submissions to our "Call for Scores" project. We are very fortunate to have access to two very capable but very different organs at St Pancras Parish Church.

This year's Festival programme included many highly creative contributions. It was a great pleasure to be able to programme concerts by fine choirs, organists, and dancers from several London educational institutions:

- The Byron Consort of Harrow School, directed by Philip Evans and accompanied by David Woodcock, gave



*Christopher Batchelor*

their second recital at the Festival, performing a programme of contemporary choral music focusing on commemoration and remembrance, including the premiere performance of Roxanna Panufnik's *Hal'lu Alleluia*, and it was a great pleasure to be able to include the composer by way of a brief talk about this work.

- The UCL Chamber Choir under the direction of Charles Peebles has been a strong Festival partner almost from the LFCCM's outset. This year the ensemble presented a programme of music by Judith Bingham in celebration of her 70<sup>th</sup> birthday. Charles's own interest in the repertoire was grasped quickly by his students who, despite the calls of the examination season, were highly motivated and committed to some very challenging repertoire. UCL does not run music as an academic subject, and one can appreciate that the broad array of performances hosted by the College, including opera, are not without cost. The contributions by Charles and the Chamber Choir over 16 years have been outstanding and have given the students an insight into musical repertoire like no other.
- The Lacock Scholars directed by Greg Skidmore are no strangers to the Festival; this year's performance was their third. The programme featured choral music for large-scale ensembles, rarely performed due to the sheer scale of the pieces, including repertoire both ancient and contemporary. It was a delight to hear Tallis's 40-part motet *Spem in alium* alongside such modern masterpieces as *Earthrise* by Alec Roth and *Lux orta est iusto* by David Bednall. Not only was the programme as a whole exceptionally well-designed musically, but the individual choirs within the massed ensemble shifted their positions around St Pancras Parish Church in a very well planned fashion, shifting the acoustical presentation across the course of the performance and adding a powerful visual effect.
- Dancers from London Contemporary Dance School (The Place) joined the Festival's resident organist, Paul Plummer, in a presentation of new dance works accompanied by organ music submitted to the LFCCM's "Call for Scores" project in an innovative collaborative event that added a fascinating new dimension to the traditional organ recital.
- The Swan Consort directed by Anita Datta presented a new *Missa Brevis* by Alastair Borthwick alongside Renaissance music by Byrd, Tallis, and Taverner in a recital-length programme made possible as part of a larger research project supported by Canterbury Christ Church University.

In addition to these external performances by outside artists, the Festival's own professional ensembles, the Choir of St Pancras Parish Church and The LFCCM Festival Singers, presented events on the opening day of the Festival. In the morning, the Choir of St Pancras Parish Church led the singing of Vaughan Williams hymnody, presented by Simon Wright, an expert on the hymnody of Vaughan Williams from Oxford University Press. Later that evening, The LFCCM Festival Singers presented a concert featuring Vaughan Williams' much admired *Mass in G Minor* and his little-known *Four Last Songs* in a new choral arrangement by Jonathan Wikeley. The focus on Vaughan Williams was to celebrate the 150<sup>th</sup> anniversary of his birth and his marriage to Ursula Wood in the vestry chapel of St Pancras Parish Church in 1953. The concert programme also included motets by Judith Bingham and the premiere performance of a significant new commission: the *Festival Te Deum* by Phillip Cooke.

The Festival aims to consistently include and feature music by its composer-patrons. This year we have been able to include performances of pieces by Cecilia McDowall, Sebastian Forbes, Michael Berkley, Roxanna Panufnik, Jonathan Dove, Tim Ambler, Ronald Corp, Judith Bingham, Alan Gibbs, and James MacMillan. The Festival is grateful to all those who have enabled it to commission new works from a very broad range of composers; in 2022, these included Janet Wheeler, Gregory Rose, and Phillip Cooke.

After 20 years of the LFCCM, I am distinctly aware that we have much to be grateful for, including the tireless support of our founding patrons: Rt Revd Peter Wheatley, former Bishop of Edmonton; Prebendary Paul Hawkins, former Vicar of St Pancras Parish Church; Michael Berkeley, composer; and Sebastian Forbes, academic and composer. All the founding patrons have preached at Festival services or given pre-concert talks in the last two years.

I am also very grateful for the continued support of the Vicar and the PCC of St Pancras Parish Church; the efforts of all at St Pancras enable the Festival to reach out into the broader community. I also wish to record my personal thanks to the Festival's organising committee, who performed exceptionally under difficult circumstances in arranging and executing 2022's Festival. Thank you all for your contribution to the success of this year's LFCCM.

Dr Christopher Batchelor  
*Artistic Director*

# Our Purpose, Aims, and Objectives

The London Festival of Contemporary Church Music was founded by Christopher Batchelor in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Today, the LFCCM's goals and activities fall into three broad categories:

*Composition-based activities*, including commissions, management of the "Call for Scores" open submission project, and encouraging performance of premieres at participating churches across London.

*Performance-based activities*, typically involving a mixture of ticketed concerts, free recitals, and liturgical services featuring contemporary music at a wide variety of participating churches across London.

*Outreach-based activities*, including workshops, educational projects, and seminars.

Our goal each year is to find a blended mix of these activities that, together, promote and encourage the development of new sacred music and the fostering of choral and organ composition and performance at all ages and levels of ability. Nearly all events promoted by the Festival are free of charge, so as to maximise the accessibility and benefit to the general public.

# Festival Debrief Report 2022

## *Our Activities in 2022*

The founding of the LFCCM as a charitable organisation in June 2022 meant that the principal activity of the CIO for 2022 – the annual Festival in May – had already taken place. The activities of the CIO for 2022, therefore, are mostly to do with governance and the establishment of the new legal entity.

The Administrators of the 2022 Festival prepared a Debrief Report detailing the Festival's activities and outcomes for that year. The next pages of this Annual Report include excerpts from the 2022 Debrief Report, detailing the activities that took place immediately prior to the founding of the CIO.

A complete listing of the 58 events that comprised 2022's Festival programme are available at <https://www.lfccm.com/whatson/festivals/2022/>.

## *Summary of Activities and Outcomes*

- The 2022 Festival ran from 7 May 2022 to 15 May 2022
- After no Festival in 2020 and a smaller-scale event in 2021, 2022's Festival was the first full-scale programme since the global coronavirus pandemic
- The Festival included three ticketed concerts, three unticketed concerts, a workshop on the hymnody of Ralph Vaughan Williams, two organ recitals, five liturgical services at St Pancras Parish Church, and 47 events at 33 other participating venues across London
- The Festival commissioned three new works: a new choral arrangement of Vaughan Williams' *Four Last Songs*, a new introit for Choral Evensong by Janet Wheeler, and a new *Festival Te Deum* by Phillip Cooke
- St Pancras Parish Church commissioned a new *Missa Brevis* by Judith Bingham to celebrate the church's 200<sup>th</sup> anniversary, with the premiere performance given on the first Sunday of the 2022 Festival
- External venue participation in the Festival rebounded 175% over 2021 but remains down 21% compared to 2019's Festival, the last before the global coronavirus pandemic
- Social media engagement numbers increased modestly from 2019 and 2021, with a noticeable trend in popularity away from Facebook in favour of Instagram
- Generous donations towards the Festival's costs in 2022 were received from The Vaughan Williams Charitable Trust and The Thanet Street Trust, with Canterbury Christ Church University providing support related to a specific event
- The Festival's "Call for Scores" project experienced considerable disruption due to the global coronavirus pandemic; 243 submissions were received in 2020 for performance in 2021 but the vast majority were unable to be performed and were rolled over into 2022, with a total pool of 182 submissions taken up across 2020 and 2021
- "Call for Scores" engagement with participating churches likewise suffered compared to pre-pandemic, with a total of 41 performances of submissions in 2022 compared to 59 in 2019

- In total, the Festival promoted seven concerts, 47 liturgical services across in London, two organ recitals, one workshop, and one pre-concert talk: a total of 58 events compared to 2021's 26 events and 2019's 80 events
- A projected budget deficit resulting from lower-than-anticipated fundraising was avoided by cutting back expenditure on commissions and through efficiency in management and execution of performance-related activities; total actual expenditure in 2022 was £12,636, a substantial decrease of 43.5% from 2019 that reflects 2022's tightly constrained budgetary situation
- Despite being smaller in scale than 2019's pre-pandemic Festival, 2022's Festival managed to schedule 247 live performances of 226 distinct works by 142 composers, compared to 2019's 248 live performances of 216 distinct works by 152 composers

## ***Performance-based activities: Liturgical Services***

### **At St Pancras Parish Church**

As part of a continuing effort to limit costs, 2022's Festival maintained the 2019 and 2021 Festivals' core number of eight professional singers (two each of soprano, alto, tenor, and bass) for LFCCM services. In 2022 this core ensemble was deployed at Choral Eucharist and Choral Evensong on Sundays 8 and 15 May. A reduced ensemble of four voices (SATB) was used for the RVW Hymnody workshop on Saturday 7 May 2022, while five voices (SSATB) were engaged for the Choral Eucharist on Wednesday 11 May 2022 and for the Choral Recital on Thursday 12 May. A larger choir of twelve voices was engaged for the RVW/Bingham concert on Saturday 7 May.

The members of the Choir of St Pancras Church were offered first refusal on all engagements.

£70 remained the standard service fee. This fee level has not increased since at least 2015, so the Trustees and Committee might wish to give some thought to how best to ensure LFCCM pays a fair rate to its musicians. Total expenditure on singers during the 2021 Festival was £5,295.00 compared with £7,350.10 in 2019, a reduction of around 28%; this was necessary in order to achieve 2022's rather tight budgetary goals.

## At other Participating Churches

33 participating churches took part in 2022's Festival, a substantial post-pandemic recovery of 175% over 2021 but still down 21% compared to 2019's Festival. These 33 churches contributed 42 liturgical services to the Festival programme, a post-pandemic recovery of 200% over 2021 but still down 35% compared to 2019. There were five new participating churches in 2022:

- St Cuthbert's Church in Philbeach Gardens, near Earl's Court
- St Mary Magdalene, Richmond
- St Michael's Church, Highgate
- St Saviour's, Pimlico
- St Stephen's, Dulwich

Additionally, three churches returned to participating in the Festival after an extended period away:

- Methodist Central Hall (last participation was in 2015)
- Royal Holloway Chapel (last participation was in 2014)
- St Bartholomew the Great (last participation was in 2012)

Diversity of liturgical approach across participating venues appears reduced compared to pre-pandemic; 2019's Festival included participation from venues with liberal / evangelical services that included jazz and improvisation; participation in 2022 tended to be from venues focussed on the more traditional choir-accompanied-by-organ approach. Diversity in ensemble skill level remains diverse, with participating ensembles based at these various churches range from amateur parish choirs through to fully professional vocal ensembles, suggesting that there continues to be scope for a wide variety of interests and skill levels to participate in the Festival.

## *Composition-based activities: “Call for Scores”*

The Festival’s “Call for Scores” project is an open competition for music to be performed at the Festival. Starting in 2010, “Call for Scores” has now collected hundreds of submitted choral and organ works from around the world.

Submissions for a particular Festival are normally collected in the second half of the previous year. This schedule was complicated by the impact of the global coronavirus pandemic. More than 200 works were submitted in the second half of 2019 for consideration for 2020’s Festival; once it became obvious that 2020’s Festival could not proceed, the committee decided to offer submitting composers the option of rolling over their submissions for 2020’s Festival to 2021. Additional functionality was added to the lfccm.com website to facilitate the collection of roll-over data for each participating composer. The vast majority of submitting composers elected to roll over their submitted works into 2021. This resulted in a total of 243 submissions for 2021’s Festival, with 200 of these being personal submissions of unpublished works.

A further 182 submissions were made in the second half of 2021 for 2022’s Festival, with 167 of these being approved for distribution to 2022’s participating churches. There were 41 performances of 37 works in 2022, a substantial 30.5% drop in participation compared to 2019’s Festival. This reflects both the impact of the pandemic on church participation as well as fewer performance slots being available at St Pancras Parish Church for “Call for Scores” submissions. A priority for 2023’s Festival is to increase the number of performance slots available for “Call for Scores” submissions.

The committee requested the ability to be able to break down “Call for Scores” submissions by composer country of birth and residence; previously we did not collect composer metadata on nationality. The new demographics have been added in time for 2022’s “Call for Scores” in September. Additionally, submitting composers can now upload a portrait to go with their biography, allowing us to add a visual dimension to our composer archives.

## ***Outreach Activities***

### **Hymnody Workshop**

2022's programme featured a workshop on the hymnody of Ralph Vaughan Williams, presented by Simon Wright from Oxford University Press and with the singing led by the Choir of St Pancras Parish Church. Simon's presentation was both engaging and fascinating, with keen insight into Vaughan Williams' process of collecting existing folksong material from across England, as well as developing his own original melodies and arrangements. While many of these have become treasured parts of the repertory, there are many lesser-known arrangements as well; Simon's selection presented a fine balance between well-known material and new discoveries.

## ***Fundraising***

### **Charitable Fundraising**

2022's Festival received funds from the following funding partners:

- Thanet Street Trust: £3,500: non-targeted funding for any purpose
- Vaughan Williams Charitable Trust: £1,000: targeted funding towards a concert marking the 150<sup>th</sup> anniversary of the birth of Ralph Vaughan Williams and the marriage of Vaughan Williams to Ursula Wood (which took place in St Pancras Church in 1953). This funding went towards costs associated with the commissioning from Jonathan Wikeley of a new choral arrangement of Vaughan Williams' *Four Last Songs*, setting texts by Ursula Wood. Remaining funds went towards the costs of the performance.

2022 proved a difficult year for fundraising. An application to the RVW Trust was declined. The committee researched potential applications to both the Howells Foundation and the Tranchell Foundation, but ultimately decided that the Festival's plans did not meet the aims of those foundations. Opportunities were missed to apply to some other funding bodies due to delays scoping the Festival's performance projects; these missed opportunities included Ecclesiastical Music Trust, Fenton Arts Trust, PRSF, ACE and Fidelio. This reinforces the need for the Festival to plan its projects further in advance. Another potential funding partner, the Hinrichsen Trust, decided not to award any grants last year.

Some core trusts to which the Festival has previously applied were deemed inappropriate in 2022 because the LFCCM organisation was in the process of becoming a legally recognised charitable organisation but had not yet completed that process. For example, the Williams Church Music Trust will only support registered charities and the LFCCM was not registered in time for the 2022 deadline.

The committee is in the process of untangling the provenance of a 2019 grant from PRSF; as much as £2,500 of this might still be owed to LFCCM.

## **Private Donors**

Private donations totalling £4,386 were directed primarily towards performance projects.

## Obstacles to Fundraising

There are several consistent obstacles which prevent our fundraising strategy from working as it could and should. In most cases, these boil down to issues with making decisions about programming with too short a lead time to effectively fundraise for them (or ensuring that the appropriate personnel have enough time to complete applications in a timely manner). Having an idea in November, December, or January for an event scheduled for May is too late in the day for fundraising efforts to be at their most effective; the Festival is heavily reliant on funding partners' deadlines falling within the right window.

Ideally, fundraising for major LFCCM events should begin at least ten to twelve months before the next Festival in order to allow us to consistently apply to a wider range of funding bodies. Funders also need to feel confident that the Festival has a tangible business plan in place, and I do not believe that this is currently the case. To further increase our appeal to funders, we also need to show greater development as an organisation and to be seen to be innovating year-on-year. The specifics of what we focus on to show this are actually fairly open, and could include such things as:

- targeted projects to engage specific and/or new audiences;
- to further the cause of specific repertoire or creators;
- to develop more outreach and education;
- to be more innovative in our programming, perhaps with more avant-garde composition, cross-discipline collaborations or site-specific events, for example.

Now that the LFCCM has achieved charitable status, the Festival should see the benefits of being able to apply to a wider pool of funding organisations. For the first time we will also be able to approach funders who provide help with core costs, rather than only event or project-specific funding. These funds are often hotly contested, so success is not guaranteed, but as a charity we will be in a much better application position than we previously were. We have a real opportunity to develop the organisation for the better in the upcoming months and years.

## *Online Engagement and Analysis*

### **Facebook and Instagram**

Since the start of the year the LFCCM's Facebook page added 24 new likes, bringing the current total of page likes and follows to 717 likes and 770 followers, a pleasing increase of 15.8% over 2019's Festival.

One Facebook advertisement was run during the 2022 Festival dates, reaching an estimated 2964 accounts with 2998 impressions. During the festival month as a whole, over 5000 people saw Facebook content from the LFCCM page, although a much smaller number reached out to directly engage with the content.

The biggest new development in 2022 was the setting up of an LFCCM Instagram account. This currently has 167 followers. During the Festival month, there were 397 visits to LFCCM's Instagram compared with only 107 to the Facebook page, which shows that this content was favourably received and may suggest a swing in preferred social media platform amongst our target audience.

The demographic statistics on these accounts suggest that LFCCM followers are split roughly 60/40 male-identifying to female-identifying, and that around 30% of followers are based in London. Given the Festival is based in London, this seems a surprisingly low number.

### **Twitter**

The @lfccm Twitter account has 839 followers, an increase of just under 22% since 2019.

Twitter remains, in my opinion, the most effective medium for the Festival to interact with composers and music groups, although it seems clear that creating additional content for Instagram and Facebook has some value. This was particularly noticeable for the events which attracted a younger demographic. The Organ and Dance collaboration in 2022 benefitted from this, as most of the student dancers regularly used Instagram to promote their own work and amplified the LFCCM event that way.

## **Direct Mail**

The committee has identified a strategic opportunity that we aim to develop over the course of 2022 and 2023. Currently, the Festival maintains a number of disparate contact lists: patrons, commissioned composers, participating venues, submitters to “Call for Scores”, and so forth. The committee intends to merge these various contact lists for the purposes of direct email. The goal is to engage more directly and more regularly with all the LFCCM’s various stakeholders, making sure they are informed of our progress on our projects and how they can contribute, either materially or financially. We hope to have this in place by the time of 2023’s Festival.

# Structure, Governance, and Management

The London Festival of Contemporary Church Music (LFCCM) is a registered Charitable Incorporated Organisation (CIO) (charity number 1199196). It is governed by its Constitution, last amended on 17 May 2022 and adopted at the date of the CIO's incorporation on 7 June 2022. The formal membership of the CIO is limited by the Constitution to the Trustees; there are no other voting members. The members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities in the event the CIO is wound up.

## *The Trustees*

On 7 June 2022 the CIO was incorporated with three Trustees, the minimum quorum required by the Constitution. Two additional Trustees were appointed on 21 September 2022. When appointed as Trustees, individuals automatically become members of the charity until they are no longer Trustees. All Trustees are appointed for three year terms with the sole exception of the inaugural Trustees who were appointed for an initial term of four years. No Trustee may serve more than three terms consecutively without a break of at least one year.

New Trustees receive copies of the Constitution, the most recent Annual Report and Financial Statement, such other internal information as may be needed in order to familiarise themselves with the governance of the charity (for example, minutes of recent meetings and policy documents), and induction information provided to all charitable organisations by the Charity Commission.

The Trustees meet three times per year to review, oversee, and guide the work of the Festival's Administrators. They develop such governance policies and strategies as may be required to effectively manage the CIO in the long term. The Trustees have sole responsibility for financial oversight and management of the Festival and the Festival's

Administrators. The Administrators may attend meetings in order to advise the Trustees as required. One of the Administrators or one of the Trustees serves as the acting Treasurer.

### ***Related Parties***

The CIO enjoys a long, warm association with St Pancras Parish Church, its staff, musicians, and governing body (the PCC of St Pancras Parish Church). This reflects the fact that the Festival was founded at St Pancras, was hosted as an artistic project of the church for its first 20 years, and – while now separated from the church both financially and in terms of governance – continues to benefit from the church’s generosity as a host venue and a valued artistic partner.

### ***Public Benefit***

In planning the Festival’s activities each year, both the Trustees and the Administrators take into consideration the Charity Commission’s guidance on public benefit. In particular, the Trustees are guided by the objects of the CIO, namely:

- encouraging and enthusing the public to experience contemporary sacred music in live performance whilst encouraging future generations of composers, singers, and musicians;
- providing a platform for composers of contemporary sacred music to present and discuss their work; and
- making such music accessible to all.

## *Responsibilities of the Trustees*

The Trustees are responsible for preparing the Annual Report and the Financial Statements in accordance with applicable law.

The Financial Year for the CIO is the same as the calendar year, i.e. 1 January – 31 December. However, since the CIO was incorporated on 7 June 2022, the Financial Statements in this Report cover the period 7 June – 31 December 2022.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the CIO. The Trustees are also responsible for safeguarding the assets of the CIO and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The CIO has opted to prepare Receipts and Payments Accounts which summarise all money received and paid out by the charity in the period, and a statement giving details of its assets and liabilities at the end of the year.

Receipts in the period totalled £11,110, including £3,070 brought in from the predecessor organisation. Expenses totalled £8,968. This left £2,142 in the bank account at the end of the year, which is below the desired level of reserves as determined by the reserves policy. As noted above, the Trustees have plans for increased fundraising to improve this position in future years.

## Reserves Policy

The Trustees have determined that the desired level of reserves should be such that it is possible for the Festival to proceed with a minimum viable amount of activity in all key areas:

- Commissions already awarded should be able to be funded to completion;
- Concert-based projects already in production (i.e. once artists have been booked) should be able to be completed;
- Liturgical-based performance activities, administered through the Festival's "Participating Churches" programme, have no cost to the Festival other than administration;
- Outreach-based activities already in production (i.e. once artists have been booked) should be able to be completed.

To fulfil these objectives this policy sets a desired free reserve balance of £9,500. This level will be reviewed annually.

# Financial Review for FY 2022 (7 June – 31 December 2022)

## *Independent Examiner's Report*

**Report to the Trustees of The London Festival of Contemporary Church Music**  
on the accounts for the year ended 31 December 2022  
set out on pages 26 – 27

### **Responsibilities and basis of report**

I report to the trustees on my examination of the accounts of the Society for the year ended 31 December 2022.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and, in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### **Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which give my cause to believe that, in any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



M R Cooper ACA  
Welbeck  
29 Welbeck Avenue  
Southampton SO17 1ST

Date: 14 Oct 2023

# London Festival of Contemporary Church Music

Registered Charity No:

## Receipts and payments accounts

for the period from 7th June 2022 to 31 December 2022


### Receipts and payments

	Unrestricted funds	Restricted funds	Total funds	
<b>Receipts</b>				
Individuals and Patrons	3,000		3,000	
Box Office from ticketed Events	-		-	
Cash donations	-		-	
Contribution from musical project at St Pancras Parish Church	1,540		1,540	
Gift Aid	-	-	-	
Grants - Vaughn Williams Trust	-	-	-	
Grants - Thanet Street Trust	-	3,500	3,500	
Cash brought in from predecessor organisation	3,070	-	3,070	-
		-	-	-
<b>Sub total</b>	<b>7,610</b>	<b>3,500</b>	<b>11,110</b>	<b>-</b>
<b>Asset and investment sales</b>				
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>7,610</b>	<b>3,500</b>	<b>11,110</b>	<b>-</b>
<b>Payments</b>				
Performance fees	715	3,340	4,055	
Commissions	1,660		1,660	
Administration	2,776	160	2,936	
Festival Costs	317		317	-
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	<b>5,468</b>	<b>3,500</b>	<b>8,968</b>	<b>-</b>
<b>Asset and investment purchases</b>				
	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>5,468</b>	<b>3,500</b>	<b>8,968</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>2,142</b>	<b>-</b>	<b>2,142</b>	<b>-</b>
Transfers between funds	-	-	-	-
Cash funds last year end				
<b>Cash funds this year end</b>	<b>2,142</b>	<b>-</b>	<b>2,142</b>	<b>-</b>

# Statement of assets and liabilities at the end of the period

		Unrestricted funds	Restricted funds			
		£	£			
<b>Cash funds</b>						
	Cash at bank	2,142	-			
		-	-			
	<b>Total cash funds</b>	<b>2,142</b>	<b>-</b>			
		Unrestricted funds	Restricted funds			
		£	£			
<b>Amounts owing to the charity and other monetary assets</b>						
		-	-			
		-	-			
		-	-			
		-	-			
		-	-			
		Fund to which asset belongs	Cost	Current value		
<b>Investment assets</b>						
			-	-		
			-	-		
			-	-		
			-	-		
			-	-		
		Fund to which asset belongs	Cost	Current value		
<b>Assets retained for the charity's own use</b>						
			-	-		
			-	-		
			-	-		
			-	-		
			-	-		
			-	-		
			-	-		
		Fund to which liability relates	Amount due	When due		
<b>Liabilities</b>	<b>Details</b>					
			-			
			-			
			-			
			-			

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Alastair James Roger Carey	01-Oct-23



# The London Festival of Contemporary Church Music

## Report of Trustees Annual Accounts Festival Debrief Report 2022

*The London Festival of Contemporary Church Music  
is a Registered Charity, No. 1199196*

[www.lfccm.com](http://www.lfccm.com)